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by AUBREY HAINES

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The Pied Piper of Ballroom Teachers

by AUBREY HAINES

Pass by Phil Jones' Dance Studio on Boxwood Drive in Stamford, Connecticut, nowadays, and you will find the place a veritable beehive of activity. The fact is all the more moving when you realize that fifteen years ago it was not known whether Phil could ever dance again.

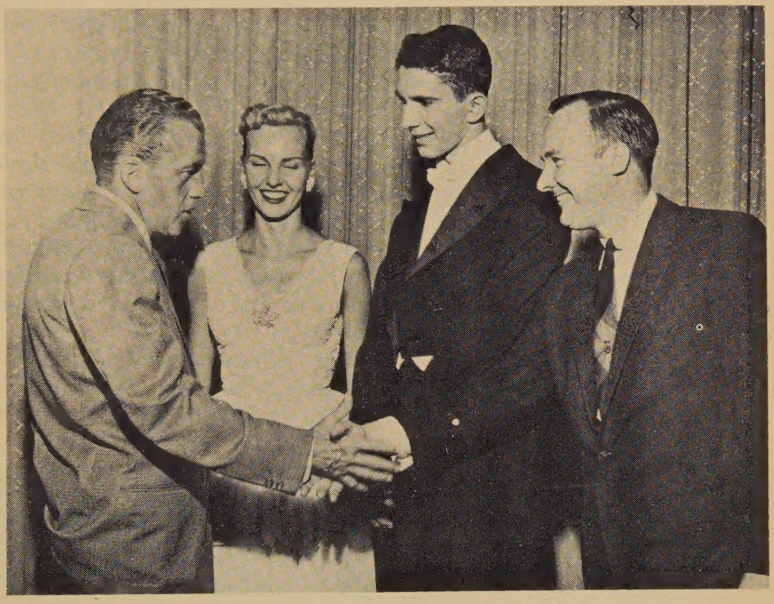
"I was such an enthusiastic dancer that I danced my way into the Air Force in World War II," he recalls. "I often wonder what went on in the mind of that classification officer when he decided that -- since I was such a good dancer -- I'd make a good air-gunner."

Jones went through the prescribed basic training, complicated courses, and marching. Then in 1944 he was over Metz in France in a Liberator bomber — too near the German border. "The pilot had a choice -- to try for a forced landing or limp his way back to home base in England," Phil says. "The odds were against us both ways. We made the White Cliffs of Dover, but the captain was losing control and altitude.

"At 300 feet he ordered the crew to bail out. The first man was thrown to his death against the ship's side by the slip stream. It could have been any of us. I was next. I can't talk about that plunge but I know that I was tearing at my parachute pack like a wild man. I had given up hope of ever seeing the parachute open and then a miracle happened, but almost too late."

Phil does not remember much after that except the doctors' voices interrupting the pain in his back and legs. Perhaps he would never walk again, he was told. "But who cared about walking?" he says. "I wanted to **dance!"** Then he was told that **perhaps** he could walk normally again if he was operated on and had two discs removed.

"After the operation one leg was shorter than the other, but that didn't worry me," Phil says. He knew then that he had no future as a professional dancer. But one idea kept creeping through the fog of pain: he wanted to turn to dance-teaching. Then one day, still a little wobbly, he walked out of the hospital.



Left to right: Ed Sullivan, Barbara Jensen, Donald Hurley and Phil Jones. Barbara and Donald, students of Phil Jones' appeared on the Ed Sullivan Show after winning the Waltz Championship in the Harvest Moon Ball of 1955.

In the summer of 1946 the sound of dance steps emanated from the Jones' sun parlor. Phil was back home, conducting his first experimental dancing class.

"All of Stamford must have been in on it" he recalls, because soon we had 100 children taking dancing lessons." The Stamford Woman's Club auditorium was obtained for classes, and the Board of Education sent Phil on a round of the public schools. At night he taught high-school students. "Soon we were putting on programs, and the children thrilled at turning over thousands of dollars to the teen-age fund of the Stamford Exchange Club," Phil says.

"Our fall enrollment in 1959 will have approximately 2,000 pupils. Of this number only eighty will be adults. Fees now range from $1.00 to $1.50 a lesson for children and $3.00 a couple for adults.

"I have never given private lessons, and my schedule permits time for only two adult groups." His children's classes range in age from three to eighteen. Jones teaches three types of courses: ballroom instruction from the first through the twelfth grade; an all-girls' personality course for ages three to eighteen, and a specialty course for musical-comedy training.

"The all-girls' personality course includes the basic rudiments of many forms of dance, emphasis being on good grooming and posture," Phil says. "Many girls enroll in this course as well as for ballroom instruction. In our benefit performances we present pupils from the specialty course for musical-comedy training along with members of the all-girls' personality groups. We have three groups of forty couples each for grade-school, junior-high, and senior-high-school ages. They train in the same three groupings."

Asked if he belongs to any dance associations, Phil replies: "In the past few months I have joined two organizations: the New York Society of Teachers, Incorporated, (who hold their meetings on Sundays) and the National Ballroom Teachers' Association. Although I have served on the faculty of various dance organizations in the past, I never previously joined because of my full teaching schedule. If I had, I should not have been able to be an active member.

"My reason for having joined two dance organizations recently is to have some way of expressing my opinion that we should not accept the English style of ballroom dance as the International style. I feel that the only way this can be stopped is by a united move of the many excellent dance organizations. I believe that we should have standardization in America and feel that just ten basic ballroom steps for each dance would accomplish this. It would be accomplished if some large dance organization will approach it idealistically and not let the founder interfere with its becoming a reality.

"My parents were both born in England. I have spent five months in England and seen the English dance as the English perform it. It's far from anything like the American style. A case in point is to watch the English do our jitterbug or any swing version. It's a riot! Dance is an expression of a way of life. As Americans we're proud of our way of life. Every country has its own approach to the dance.

"Alex Moore, a noted Enlish authority on English ballroom dancing, said in New York in July, 1959, that if Americans wanted to compete in tennis matches in England and preferred a baseball to a tennis ball, it would not be allowed. This I agree with. **But as long as the basic rules are followed, as long as a player gets the ball back over the net and within the boundaries required, it makes no difference the way he holds the racket or what part of his foot he runs on.**

"It is difficult to hold dance competitions that are as fair as racing, football, or baseball. But to have the unfair restrictions of another country with its style of rises, falls, etc., would only make

us a carbon copy. Ask any performer who has tried to copy another. If and when a true International style has been established, that will be one thing. But acceptance of the British style as the International style is another. These sincere feelings are stated with all due respect to the English."

Phil Jones believes that, more than anything else in the world, he has always wanted to dance. "My mother says that I practically danced my way into existence thirty-five years ago. She ought to know. There's something about dancing that not only lifts me off my feet but lifts my heart as well. I guess you'd say that I was good at it. Having won all kinds of contests, I wanted to conquer the world with my dancing."

At the age of six, Phil Jones began taking dance lessons from his brother. In the ninth grade he began to teach ballroom dancing and during his high-school years he gave lessons to small groups in his home five nights a week.

During the depression years Phil's parents conducted a social evening for children at one of the public schools. His brother also taught a few basic steps as a part of the evening's activities. Phil's brother, now in church work, is National Director of Church Army, an organization that does missionary and social work in many countries.

When Phil gave up teaching, he began studying in New York. Then World War II broke out. At eighteen he enlisted in the Air Force after completing high school. His main ambition was to become a professional dance entertainer after the war.

Pat and Phil Jones with a group of their students as they appeared at a Dance Masters of America convention. Phil was a member of the faculty.

For all that he suffered from his war experience, Phil takes no glory for himself. "There are many men whose experiences make mine look like a tea party," he says. "For the rest of their lives they are carrying the effect of war much more than I. I am now doing what I love to do and would not wish it to have happened any other way. It has enriched my life—not taken away from it. I am happy teaching and have never had additional teachers. My wife Patricia assists me three days a week. She will do more eventually, but only when it does not interfere with our family life. We have five children, who have preference at all times.

"In fact, my work as a dance teacher has taught me that children do not need materialistic things. They need companionship and guidance through early life. Molding of their personality and attitude is more important than where they live, how well off they are, or how much their parents will leave them when they die. So I am trying to control my schedule to fulfill their needs now —not their needs at eighteen years of age. At that age they should be well-enough equipped to take over for themselves."

The Phil Jones Dancers have participated in more than 500 charitable programs without financial compensation, and their revues have netted more than $35,000 for Stamford's charitable organizations. From the first everyone took to Jones' warm, human personality with a face that contantly miles. He has an easy, intimate way of going around the class. He encourages pupils to "keep at it; you're doing better than I am." Or he tells them, "We're very glad that you helped us out tonight." Or he merely says sincerely, "It's good to see you."

While Phil has a remarkable effect upon his young pupils, their regular attendance and enthusiasm for dancing have aided him in his struggle for recovery. His physical strength rapidly increased, and his mental outlook grew brighter after each succeeding class.

His first classes were not without their problems, but Phil's warm, congenial personality and ability to get people to do things won over all adversity. Nine-year-old Sally did just what she pleased, disregarding the outcome. She had already been expelled from two schools because of fights, screaming, and temper tantrums.

Phil put her to work. "Some of the children in the class," he told her, "are giving us a little trouble. Would you mind helping out?" He made her a group leader, asking her to demonstrate the steps and to see that everyone in the group behaved and learned properly.

Originally there were only a few boys in his classes. Those who came did so only to sit in the balcony and look scornfully at the few who danced with the girls. One night Phil made a brief talk. "Many fellows think a guy's a sissy for going to dancing school." he began. "I doubt it, because it takes much more nerve to walk across this flooor and ask a girl to dance than it does to sit around and belittle a boy who does so. What does a player need on the football field, or baseball diamond?

The nerve and experience he gets right here! See, this step is like a pivot in basketball. And isn't this jitterbug like a broken-field run in football?"

Gradually the upstairs group of boys began to come down to classes. A Government report in a newspaper said that Stamford's juvenile-delinquency rate came down. A writer attributed it in part to activities such as Phil Jones' dance classes.

Several years ago Jones received a testimony from Eugene Daly, in charge of Stamford school children's adjustment problems, who does an unsung hero's job with children. "It's absolutely impossible," he said, "to estimate Phil Jones' full worth to this entire community."

Phil reverses the compliment. "It's absolutely impossible to estimate the community's full worth to me," he says. "Look what they did for me—all kinds of people. Perhaps the folks of Stamford were out to help a hometown veteran with rehabilitation. I don't know, but I doubt if Stamford just suddenly went mad over dancing. Anyway, dancing is a democratic thing, and I'd like to help keep the children and youth of Stamford in step with each other and help them catch on to the wonderful rhythm of the human race."

Phil has had good offers in New York and in Hollywood but admits to being a busy man. 'I've got a dancing lesson coming

Left to right: Barbara Jensen, Donald Hurley, Phil Jones, Joe Romano and Barbara Dunn.

S. HUROK SAILS FOR EUROPE

Impresario S. Hurok sailed aboard the Liberte Aug. 22 after the third of five farewell performances by the Russian Festival of Music and Dance Garden. The 210 Soviet dancers and singers ended their U.S. visit Aug. 23.

Hurok will combine a European vacation with visits to various capitals where the companies he will import this season and next are resident. On the agenda for Fall are the first American visits of the Polish State Folk Ballet ("Slask") and Bayanihan, Philippine National Dance Company, and return engagements of Roberto Iglesias and his Spanish Ballet and Inbal, Dance Theatre of Israel.

'I'd like a few dancing lessons-I want to get rid of my excess muscle.'

up," he says and returns to his teaching.

At the annual Harvest Moon Ball in New York's Madison Square Garden on September 22, 1959, Phil has been asked to have a group of his pupils present at a Cavalcade of Dance, beginning with the one-step. Thirty children in all are to appear, consisting of pupils from the second through the twelfth grades. "We now have had the only four teen-age teams ever to win first-place honors in the finals of the Harvest Moon Ball in its twenty-four-year history," Phil says.

Phil's dance students have appeared on such television programs as Ed Sullivan's, Fred Waring's, Dancetime, Arthur Godfrey's, Arthur Murray's, Jackie Gleason's, Frank Sinatra's, Tony Martin's, We the People, Sentimental You, and Chance of a Lifetime.

Awards have been given Phil by the Stamford Chapter of B'nai B'rith, the Stamford Exchange Club, the State Street Debating Society, and the Stamford Junior Chamber of Commerce. From the last-named group he won the Young Man of the Year Award, which read, "In recognition of his outstanding contributions to the welfare and development of Stamford youth and his untiring efforts in behalf of charitable causes."

Phil has appeared as a faculty member for a number of National dance teachers' organizations. His efforts were selected as one of the twelve stories best denoting Brotherhood at work in America in 1953 by the National Conference of Christians and Jews. The pledge of the Phil Jones Dance Studio is, "To continue to be of service to the community in which we live and to keep national prominence in the dance field, but never to lose sight of our charitable and social undertakings."

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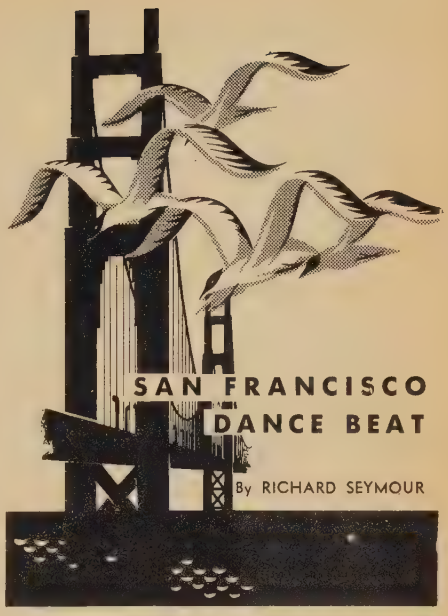

Appearances in San Francisco during the first of June by two important companies, Russia's Bolshoi Ballet and the Erick Hawkins Company, representative of some of the most notable work being done in ballet and modern dance, respectively, gave the local summer season the initial impetus needed to make it the most exciting "slow" season ever. Climaxed by a three-day run of the Russian Music and Dance Festival at the Cow Palace and smaller events of notable artistic worth during August, the summer season was bolstered in late June and July by the Contemporary Dancers Second Annual Lively Arts Festival, a series of most gratifying performances by the Welland Lathrop Company, demonstrations of mime technique and performances by Ronald G. Davis, a visit by the Gagaku dancers of Japan and U.C.'s series offering Kabuki, modern dance by the May O'Donnell Co. and primitive dance (Aug. 13-14) by the Ruth Beckford Co. In addition, exhibitions of American Indian dancing, Flamenco, dance of India and a month-and-a-half Dance Festival at the Oakland Public Museum were also there for the dance lover.

The Bolshoi appearance did not go unnoticed. The Opera House received 11,000 requests for tickets for the company's potently publicized three-day, four-performance run. 4,000 requests were filled the first day — thereby selling out the house for the entire run. 7,000 requests were returned to disappointed senders. Highlights of the Bolshoi visit were the opening night party-reception for the dancers at the Sheraton-Palace Hotel given by the San Francisco Ballet Guild, and the unforgettable "Swan Lake" danced by the incomparable Maya Plisetskaya.

The San Francisco Contemporary Dancers continued their valued contributions to the local dance scene June 3 and 4 by presenting Erick Hawkins and his stimulating, controversial and significant piece in the modern dance idiom, "Here and Now with Watchers." Mr. Hawkins was also heard in a lecture at the S.F. Museum of Modern Art on June 1.

Hawkins is ably assisted in his well-produced, well-intentioned — surprisingly enough—artistically abortive creation, by Lucia Dlugoszewski's superb music and accompaniment and Barbara Tucker's splendid dancing. The program is an immensely enjoyable one. This small troupe is beautifully integrated and talented, but the artistic significance of the Hawkins creation must rest on its purity and lyric beauty—a childlike and thoughtful example of naive revolt against rigidities and meaninglessness in our modern dance art.

Ann Halprin and three of her main dancers from the Dancers Workshop of Marin, A. A. Leath, Simone Morris and John Graham, were the principals in the Playhouse Theatre's successful and delightfully insolent presentation of James Broughton's "Rites of Women" in May and June. This highly talented foursome did everything—and did it well. Miss Halprin seems to get away from stodginess in interpretation and creation by the simple but dangerous expedient of leaving some of her good taste behind. Artists of her consummate ability, conspicuous talent and rare sense of humor can make their point creatively enough by bending, remolding or reinterpreting rules of good dance art rather than by bashing and pulverizing said rules into amorphous globs by misguided choreographic assaults.

The Contemporary Dancers Company opened their own Lively Arts Festival on June 26-27 with performances of "Dark Legends" and the new "A Moon for the Misbegotten," both choreographed by J. Marks in the intriguing style for which the company is noted. As one of those who appreciate the Dancers' efforts more for the movement-drama values than for **dance,** I was especially interested in Marks' work based on the O'Neill drama. In it the group again strongly justifies itself by imaginatively presenting their stimulating work within the impressive and sturdy framework of a good production. Good sets (designed for the dance stage!), excellent lighting and creative costuming, well-rehearsed dancers and stage crew are always present in the company's productions. These qualities are especially apparent in the new production, which could not have been easy to stage. The piece has an effect comparable to spoken drama and while this is not a suitable end for the dancer or choreographer to seek, it does have values which one can get his teeth into, and so the group's offering succeeds compellingly as movement-drama while perhaps not so much as what some of us call "dance." Next concert for the company will be September 10, 11 and 12.

The program will include a revival of "A Season in Hell," the new comedy "Harry was a Hero but He Died," and "Yerma," which to my mind is one of the Contemporary Dancers' best productions. The program should be an interesting one.

Welland Lathrop's Dance Company presented a number of programs over the summer, any of which, I believe, could stand as the best concert of modern dance to be presented in the San Francisco area during the last three years. That would include professional as well as non-professional groups, and local as well as non-local companies.

The company premiered three new works on their initial program at San Francisco State College Little Theatre, and gave an excellent performance to a repertory piece. Lathrop's fine choreographic treatment of the Don Quixote theme, "Alonso Quixano." "White Writing" was the first of the new works to be seen and the best. Danced well by Sherry Boyenger, Lorraine McClay, Fred Sausville and Lathrop, the piece is an unusually successful abstract commentary which makes use of varying degrees of dramatic and lyrical intensities and uses the stage in every possible dimension—the sum of these dimensions surpassing somehow their mere mathematical total.

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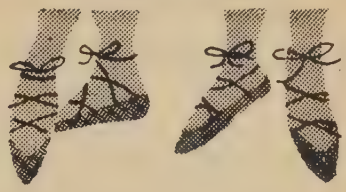

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Lathrop has in "White Writing" given us an example of a dance idea **fully** choreographed and shaped and fitted, making use of everything at his command to insure the "ship's" finish before it is launched. One can see from looking at a work like this just what elements are lacking in other dance works which are so indiscriminately turned out by choreographers on a mass production basis. Not that "White Writing" is in every sense perfect, but it is one of the few "fully-baked" dance compositions one is likely to see.

Not quite so successful was Lathrop's "Dreams for a Summer Night." Although well-choreographed, charmingly staged and nicely danced, this comedy is a bit dull because of the tameness of its humour. It never really "lets go", although the dancing is funny, as is the music, the dancers and any number of well-advised stunts and truly creative comic devices. Points of reference seem too childlike and frames of reference too naive. Hence, the humour never becomes sophisticated or weighted enough to keep the adult audience entertained.

"The Enchantment of Alonso Quixano" is a thoroughly professional, finely polished piece of theatre that is a marvel of dramatic economy and rich, potent and lucidly conceived dance art. It seems to me, after having seen the work three times over a period of time, and each time on stages offering different physical limitations, that this work of Lathrop's is the best modern dance piece and one of the finest specimens of theatre art that I have seen. It is a work recommended to all who enjoy good theatre of any kind.

Cruz Luna will be presented in a program of Flamenco at Veteran's Auditorium on September 12 . . . Shivarum, Hindu dancer, had a series of concert dates on Friday and Saturday evenings in August at the American Academy of Asian Studies . . . The S.F. Ballet appeared

THE "EXECUTIVE WAY" TO LOSE POUNDAGE

OFF BEAT. . . Whether you're an executive, dance teacher or dance student this timely self-help article could apply to you!

A startling fact was recently announced by the Life Extension Examiners, national medical group. The fact:

Executives are getting thinner!

With 20 to 75 percent of all Americans now overweight (depending on whose figures you accept) . . . with new medical findings regarding the effect of excessive weight on health . . . and with the tendency to gain weight becoming more pronounced in America (according to Drug Research Corporation) . . . the question of why executives are growing thinner takes on importance as well as interest.

Is executive tension the reason for the weight loss? Do executives use some expensive new reducing system? "No" is the answer to both these questions, a New York researcher recently concluded. Instead, he found, executives seem to be losing weight because they (1) are better **informed** than most people about the effect of excessive weight on health and life expectancy, and (2) are skillful at **organizing** their weight-losing activities.

Does organization actually mean much? Plenty! Though 25 percent of American adults are on a diet of one sort or another right now, few really know exactly how much they want to lose, how they are going to try losing it, how long they will stay on their diets or how those diets — many of them drastic and dangerous — will affect their health.

Executives, on the other hand, generally have a much clearer plan. Although the plan differs from one executive to another, nearly all have ten points in common.

1. **Set yourself a goal.** To determine your ideal weight, if you are a man, allow 110, 115 or 120 pounds for your first five feet of height, depending on whether your bone structure is slight, medium or full. Add five and a half pounds for each additional inch. If you are a woman, allow 100 to 110 pounds for your first five feet, plus five pounds for each additional inch.

2. **Choose a method you can live with.** You need a procedure such that your caloric intake will be less than the calories you burn up. No other system will work. But this doesn't mean that you must "diet" in the normal sense; you **don't** have to limit yourself to low-calorie foods. Instead, just decide: (1) that you won't start eating foods you haven't been eating in the

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at the Marin Music Chest in San Rafael on Sept. 30 . . . Los Flamencos de La Bodega are appearing every Thursday evening at the Spaghetti Factory Cafe . . . Bay Area Ballet Co. is having auditions for dancers on Sept. 13. The group's first concert of the 1959-1960 season will be in late October . . . The Contemporary Dancers have announced that Paul Taylor, formerly with Martha Graham, and his partner, Viola Farber, will have two concerts at the Dancers' Center October 21 and 22. On October 8 the Dancers will present a program of Martha Graham films including the new "Appalachian Spring," "A Dancer's World" and "Lamentations." Helen Tamiris' "Spirituals" will also be on the program.

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past; and (2) which food or foods, among those you have been eating, you are going to give up.

For each 3,500 calories you give up, you'll lose a pound. Can you painlessly give up one pat of butter a day? This will save you 80 calories daily — 29,200 (over eight pound) a year. Can you give up an ounce of sugar? It's worth 110 calories daily — 40,150 calories (over 11 pounds a year. Giving up a slice of bread (65 calories) daily will save you nearly seven pounds a year. Give up all three, and you'll be 26 pounds lighter one year from today than you will be if things stand as they are right now.

In choosing your method (deciding what food or foods to cut down on daily) use a calorie chart. Then, give your chart to a friend; you don't need it. Except for the food or foods you're going to do without, your diet will be what it has always been.

3. **Announce your goal and method to friends.** Once you have put yourself on record, you'll have added reason to stick with your plan. The compliments you get as you progress —and the compliments you'll learn to expect with additional progress—will give you incentive.

4. **Compare your results with friends'.** Try to find someone who will begin a reducing plan at the same time as you. A group of three is even better. To save face, and to earn the satisfaction of "winning," you'll be more conscientious.

5. **Promise yourself rewards.** The better looks, increased vigor and greater life expectancy that results from correcting overweight are all important, but these are long-term rewards and intangible. Temptation is always short-term and oh-so-deliciously tangible. So, combat temptation with short-term, tangible rewards.

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6. **Don't pass up vitamins.** Regimen tablets and other such aids not only help appetite control, but also give you heavy doses of vitamins and minerals to make up for whatever you have given up. But the pills aren't enough; it's essential, if your plan is to work for an extended period of time, that you resist the temptation to go on a crash diet, and that you continue to eat all the foods you ate formerly except for the ones you have decided to give up.

7. **Avoid the common excuses.** Watch out for these four most common excuses, which are probably responsible for at least 100 million pounds of excess fat on Americans today:

"I'll just forget the plan for today." The "executive way" to lose poundage doesn't require that you give up eating "benders" if you enjoyed them before; just don't let the food fests become more frequent. And be sure never to take that extra pat of butter if that's the item you decided to give up. The item you select should be sufficiently inconsequential so that you have no real hunger for it.

"I'm not getting enough nourishment." Unless you went off the deep end in deciding what to give up, the "Executive plan" (including the tablets) should give you **more** nourishment than you got before.

"My plan isn't working." It **has** to work, doesn't it? If it isn't, you must be eating some foods you didn't eat formerly, or eating the old ones in larger quantities.

"It must be a glandular condition that keeps me heavy." Glands are responsible for excessive fatness in only a minute percentage of cases. See a doctor before you let yourself believe that you are one of them.

8. **Plan on increasing your exercise.** Like cutting down on one or a few foods, there's no need to go overboard in adding one or two extra periods of exercise to your normal daily routine. For example, you burn up 50 calories per half hour while sitting in a chair, 150 calories in the same period while walking. So, if you arrange to walk for just 30 minutes every day when you would normally be sitting, you'll burn an extra 100 calories a day — 36,500 (over ten pounds worth) a year. If you plan on a rigorous program of exercise, get a physical check-up, then the doctor's advice, before you begin.

9. **Weigh yourself each morning.** You need a record of your progress just as much as sales executives need a record of their sales. Write down your weight each morning on a list that you have posted on a wall. The progress will encourage you to keep going, and knowing that you'll have to write your weight tomorrow will help you pass up that temptation tonight.

10. **Remember your goal after reaching it.** Allow yourself to eat anything you want—however rich or fattening it may be—so long as your weight is a full pound or more below your goal figure. This will keep up the work that your "three pound rewards" had been doing: keep you conscious of your weight and give you incentive to control it.

But the **real** rewards will be far greater. Having learned to control your weight without going on a diet that you will ultimately have to give up, you will look better, feel more vigorous, live a longer and fuller life. You will be fully as much in control of yourself—a rewarding satisfaction —as executives are in control of their companies.

•

SPOLETO FESTIVAL

by Trudy Goth

(Italy)

A great triumph for the "new" world (USA) has been marked with the presentation of the "American Ballet" a new company formed especially for the "Festival of the Two Worlds" with Nora Kaye as the enthusiastically applauded star. The dance field in Spoleto—as last year—is purely ONE world and all the critics who have devoted columns and columns to the company, its ballets and its dancers and choreographers are united in their praise and in assuring everyone that it would not be wise if the OTHER part of the world (the European one that is) tried to compete with American dancers and ballets.

John Butler's work has been seen before in Italy and at the '58 Festival. The one ballet he presented (The Sybil) with Carmen de Lavallade, Bambi Linn, Glen Tetley and Sondra Lee as soloist with a striking set by Richard Lippodl was more successful than his

Bambi Linn discusses dance with choreographer, John Butler. — Henry Steiner

works last year had been. But the raves were mostly Herbert Ross, a new discovery hereabouts, though his "Caprichos" had been shown by Ballet Theatre for many years all over Europe. Ross' very personal style, which shows not an influence, but a familiarity with Tudor's and Balanchine's style and vocabulary is equally fascinating. The rather classical "Serenade for Severan Dancers" to Bernstein's music is in the more modern idiom of

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"Dark Songs" (Krenek). What really moved the public and critics was "Angel Head" to jazz music by Stenton, Hamilton and Hampton a true expression of all there is to a "beat generation". In this Sondra Lee had a particular burst of applause in spite of Nora Kaye stealing all the show — not because her parts were more starred or more important but by the sheer strength of her personality which makes her dominate the scene no matter what else happens on it. Certainly Ross is an ideal choreographer for her and he has exploited all her dramatic and technical possibilities. A critic called her "the black swan with Russian blood" another one "a magician who dominates the scene with the powerful witchcraft" and another, "towering over all with the maturity of her artistry".

Scott Douglas and Nora Kaye in "Dark Songs" at Festival of Two Worlds, Spoleto, Italy — Bosio

There have been many offers to tour the company right after the Festival closes but unfortunately some of the dancers not under contract from then on have either made other plans or want a vacation. But Ross and Nora Kaye plan to take out a regular company next year and there is talk of the choreographer doing some ballets at Italian opera houses with Kaye as guest artist. In August they and Douglas Scott as partner will go to Moscow to appear on Ed Sullivan's TV show.

A brilliant "first-night" public witnessed the success of American dance. The American Ambassador and Mrs. James Zellerbach, the American consuls from Florence and other cities and the "elite" of the Italian world of music, letters and figurative arts were all present. Menotti was beaming and so was everyone else and the Festival was another hit . . .

S. HUROK SAILS FOR EUROPE

Impresario S. Hurok sailed aboard the Liberte Aug. 22 after the third of five farewell performances by the Russian Festival of Music and Dance Garden. The 210 Soviet dancers and singers ended their U.S. visit Aug. 23.

Hurok will combine a European vacation with visits to various capitals where the companies he will import this season and next are resident. On the agenda for Fall are the first American visits of the Polish State Folk Ballet ("Slask") and Bayanihan, Philippine National Dance Company, and return engagements of Roberto Iglesias and his Spanish Ballet and Inbal, Dance Theatre of Israel.

UNITED DANCE MERCHANTS OF AMERICA FORMED

The newly organized United Dance Merchants of America held its first official meeting on August 2nd at the Shoreham Hotel in Washington, D.C.

Purpose of the U.D.M.A. is to help promote better cooperation between the various dance teacher organizations and the dance supply merchants who contract for display space at their conventions.

Previous to the founding of the United Dance Merchants of America the dance supply merchants had no single spokesman to present their particular problems to the respective dance teacher organizations. It was felt that greater harmony for all concerned could be attained through the representation of a single agent, to wit: United Dance Merchants of America.

The organization's officers include: Howard Bachenheimer (Dazian's) President, Danny Hoctor (Dance Records) Vice President, and Taffy Epstein (Taffy's Dance Wear) Secretary-Treasurer.

Further information relative to joining U.D.M.A. may be had by writing to Taffy Epstein, 138 The Arcade, Cleveland 14, Ohio.

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NEWLY FORMED HAWAIIAN DANCE TEACHERS' CLUB

The newly organized Hawaiian Dance Teachers' Club which has a membership of some forty or fifty members holds its monthly meetings on the Island of Oahu. Membership is open to all teachers of Polynesian dancing who wish to increase their knowledge of the cultured dances of the Islands.

Another and equally important function of the Club is to protect and guide the business interests of its members.

So far as is known, this is the first dance teachers' club on the Islands.

TRAVELS 350 MILES (700 round trip) TO ATTEND DANCE TEACHERS' MEETINGS

Sue Kimbrough, of El Dorado, Arkansas, travels 700 miles (round trip) to attend a monthly dance teachers' meeting. Miss Kimbrough is president of Dance Masters of America, Louisiana Chapter 6. And for how long has she been making these trips? A mere 30 years. Ed. note: And we've heard folks complain about having to travel twenty or thirty miles to attend such meetings.

RUSSIAN FESTIVAL OF MUSIC AND DANCE MADISON SQUARE GARDENS JULY, 1959

Such a rich and diverse program as the Russian Festival of Music and Dance could easly lead one to an excess of superlatives. It was simply wonderful! And wonderful in ways that were uniquely Russian in the true sense of their folk heritage. Although there were a few superb ballet soloists from the Bolshoi and Leningrad Theatres, the festival was primarily an enormous gathering of Russian folk artists.

Binding the massive production together was the large Piatnitsky Folk Choir and Dancers. The choir, in their colorful traditional costumes, sang and moved with a deep and inherent beauty which true folk artists seem to have as a part of their natural equipment. The beauty of the sounds which they produced was matched by their simple dignity which added immeasureably to the visual aspects of the presentation. Then in complete contrast to the singers, the Piatnitsky dancers exploded upon the stage in such a joyous eruption of folk dances as to leave one quite breathless and ready once again for the gentle and finely harmonized tones of the Russian folk songs. As a special treat to the American audiences one suddenly recognized the familiar "My Old Kentucky Home" by Stephen Foster sung in the strange syllables of Russian, and then repeated in beautifully clear English.

It was pleasant news when at the last minute the New York public learned that a group from the famous Moiseyev Dance Company, so well received here a year ago, would be included in the Festival. A second viewing of this amazing group only bolstered our opinion made during the former visit. The Moiseyev Company showed on the whole a greater technical breadth and more versatility than any of the other groups represented. It also revealed Igor Moiseyev as a superior choreographer among his peers. Of the three numbers presented by the group, **The Washerwoman** proved the show-stopper. Its situation and comic overtones were purely folk Russian but the dance movement itself looked as though Mr. Moiseyev might well have been influenced by his viewing of American jazz. The **Gypsy Dance** by the Moiseyev Company was another highlight.

Among the best exotic attractions of the festival were the Uzbekistan and Kazakhstan offerings. Galya Izmailova, prima ballerina of the Uzbekistan State Ballet, danced an oriental solo to the accompaniment of a wonderful tambourine-type instrument called the Bubna. A completely bizarre horse dance was offered by the Kazakhstan male ensemble. The frenetic animation of the horse-man figures was an amusing and entertaining sight.

The Armenian State Ballet gave us an all male group in a set of dances that reminded one of the combination of Greek folk dance and oriental performance style. There was a slithery quality about the Armenians which made them appear slightly comic and a bit sinister at the same time.

The other male group from Georgia was quite a different case. Tall and noble in appearance they proved the favorite of the audience, with their phenomenal dancing on point in unpadded boots. The Georgian men performed with such passion and abandon until one was not surprised to see them rise to their points, but then they proceeded to spring into the air and land on point! In addition they leaped to incredible heights and turned as easily on their knees as most dancers do with their feet. All of this may well sound a bit freakish and circus-like, but such was not the case with the Georgians. These phenomenal "tricks" stemmed quite naturally out of the heightened passion of their performance.

In the ballet department several excerpts deserve mention.

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Luidmila Bogomolova thrilled the audience with her daring air tours in **Spring Waters;** Nina Timofeyeva and Yuri Zhadanov were superb in "Adagio" from **The Nutcracker;** and young Tatania Borovikova of the Leningrad Ballet proved a pleasant newcomer to American audiences.

A word must be said for the production in general. A more impossible place to perform in a theatrical sense than the Madison Square Gardens would be hard to find. Yet the opening and closing production numbers of the festival, which utilized the entire company of over 200 people was truly exciting. The finale which was done as a great, moving, human wheel with each of the different companies performing simultaneously within the spokes of the wheel was one of the most exciting pieces of pagentry this reviewer has ever witnessed. It brought the huge audience to its feet screaming bravos.

Reviewed by:

Bill Hooks

THE BALLET RAMBERT
JACOB'S PILLOW DANCE FESTIVAL JULY, 1959

Great expectations were held for this first American visit of the celebrated English company, Ballet Rambert. Surely the personal prestige of the Ballet's director, Marie Rambert, presaged a real treat. Perhaps it was just this major influence of Madame Rambert in English Ballet which caused most of us to expect something more than a junior company functioning on a rather high workshop level.

Unfortunately, by and large, the very young group was dancing works already enjoyed in this country, performed by mature and major artists. It was impossible not to draw comparisons. The program for the week of July 21 through 24th will be discussed for review purposes here.

Simple Symphony opened the program and was surely the work most tailored to the talent and age of the company. It had great charm and was surprisingly inventive in its four sections. "Sentimental Sarabande" and "Playful Pizzicato" were beautifully designed and quite modern in choreographic invention when one realized that the work was created fifteen years ago.

Death and The Maiden was one of those very dreary works from the Thirties in which black hooded figures envelope a lovely young girl who is dressed in white. It was terribly dated and hardly worth the nice performance given by June Sandbrook as the Maiden.

Two Brothers, a work by Norman Morrice who is a member of the performing company, was the only new piece on the program. While young Mr. Morrice has many stageworthy ideas he simply has not learned to translate those ideas into real dance phrasing. His entire narrative ballet was carried forward by rather banal pantomine. However, some lovely dance passages were sandwiched here and there in the work and they showed much promise for this young man.

Two of Anthony Tudor's wonderful comic ballets were presented,

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Judgment of Paris and **Gala Performance.** While these were the hit of the evening, it only proved that really good works stand, even when given only adequate performance. In **Judgment of Paris** the youngsters simply could not look like the tired, broken-down entertainers they were called on to impersonate. At its most successful it had something of the air of children dressed in grown-up attire playing at these roles. Gillian Martlew, as Venus, came the closest to a believable characterization.

The same troubles plagued **Gala Performance.** In order to satirize the three famous schools of dance, three rather formidable ballerinas are needed to be able to dance this comic comment on the Russian, Italian and French schools. Of course this young company has no such ballerinas. Perhaps the potential is there but it will take some years to determine that. As a result only the fineness of the piece carried the day; and much of it did emerge as funny and pleasant. The three ballerinas were Elsa Recagno, Russian; Gillian Martlew, Italian; and Lucette Aldous, French.

The company as a whole appeared well schooled and there seemed to be a unity of style already present. However, there was a rather appalling lack of sheer energy in such a young group which this reviewer found rather puzzling.

Reviewed by:
Bill Hooks

INFORMATION DESK

● *A column designed to help the Dance Teacher – as well as the Dance Enthusiast!*

Q. I'd like to know the secret, if there is one, of keeping dance teachers.. In my case I'm referring to ballet and tap teachers. I don't teach social dancing. In the past six and a half years I've hired no less than five different teachers, male and female. It's the same old formula. I build them up in every way possible, word of mouth, personal appearances, newspaper and phone ads, even radio. Then just when they get to the point where they are making money for my school they up and quit. And the worst part is that four out of the five opened their own school taking a good percentage of the students with them. Perhaps you can see why I'm just about fed up with the whole mess. And don't tell me to put them under contract. I've tried that. It just doesn't work unless you want to spend half of your time in court. What's the answer, or is there any?

A. I wish I knew a simple answer to your problem, but frankly, I don't. It's just not that simple. In the first place I can only surmise the reason for such a turnover in your teaching staff. As a thought provoker you might check a few of these factors:

1. Are your teachers adequately compensated for their work?
2. Do you treat them with dignity and consideration? Or do you have a tendency to ignore their efforts?
3. Do you make them feel they are an integral part of your school or merely another employee and therefore expendable?
4. Do you take them into your confidence where matters of business and teaching policies are concerned? Or do you lay down all the rules and policies without so much as consulting them?
5. Do you compliment them occasionally for their interest and efforts in your behalf? Or do you just take them for granted, always complaining about this or that?

I don't mean to imply that the relationship between you and your teachers isn't above reproach, but sometimes we can't see the forest for the trees. For this reason it might be a good idea to take stock of yourself. By so doing you may come up with the right answer. It's worth a try.

We'll assume that you are an "ideal" boss and it might well be that you are too good—too easy going for your own good, therefore affording your teachers an

opportunity to take advantage of you. We all know individuals who never know where or when to draw the line insofar as friendship and business are concerned. These persons are the first to take advantage of the so-called ideal boss.

It could be that you are actually promoting your teachers too strongly rather than your dance school. With certain types this over over publicizing just doesn't work out. They become enamored with their own build-up. And like some movie starlets begin to believe their own press releases. If you must exploit a particular teacher, especially one who is taken in by his own ego, it is best to tie his or her name with that of your school in all advertising and publicity. In this way the public won't come to associate your teacher as separate from your dance school. For example: Jon Jones of the Bell Boy Dance School, etc. Always associate the **name** of your dance school with Jon Jones. Never separate them unless it is to exploit your school by itself. And this holds true in whichever medium of advertising you choose. In this way the two names will become synonymous with one another, and should your teacher quit, the loss to your school will not be nearly as great as it would have been had you built his name by itself.

Just a word about contracts. It's true that in order to enforce a contract you may have to go to court and if the party you sue has nothing, you are likely to get nothing more than a judgment against him. Furthermore, a dance teacher who is compelled by contract to remain on the job, when he wants to quit, can do a great deal of harm to your school.

A properly drawn contract, however, can serve a good purpose if it specifically states that a teacher cannot under any circumstances leave your employ and open his own school within a certain radius, for a specified length of time. By having your teachers sign such a contract you will be protecting your immediate business. Make certain you have a lawyer draw up the contract or you may find it worth no more than the paper it's written on.

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Who with shining eyes will don
These garments touched with rare romance,
I prize them, each and every one . . .
So full of memories
Of yesteryears and lovers dear,
I used to dress to please.
Rhythm, song, and dancing feet
Linger in chiffons and lace,
Once held so near a stilled heart's beat —
Crushed in a sweet embrace.
Sometimes at night I dress in one . . .
And do a concert waltz
With a phantom partner strong —
Who guides me e'er he halts
To hold me close within his arms . . .
And kiss me tenderly,
To whisper that he loves but me
Through life and through eternity.

— Lucille Agniel Calmes

BOOKS

SO YOU WANT TO BE A BALLET DANCER

by Thalia Mara
Pitman
166 pp., illustrated, $3.95

Because of the ever increasing interest in Ballet in America, Thalia Mara's latest book, "So You Want To Be A Ballet Dancer", comes at a most opportune time. Miss Mara, a talented dancer and teacher in her own right has, in comparatively few pages, written a much needed text on what students and their parents as well as the aspiring ballet dancer have a right to expect from the teacher and the profession.

Needless to say, there has long been a need for such a book as this. A cursory glance at the index should help bear out this statement:

"What You Need To Learn", "Are Ballet Dancers Born?", "The Importance of Selecting the Right Teacher", "What Makes a Great Dancer", "Career or College?", "Is It Worth It?".

On the other hand, I venture to say that not a few "teachers" will be most unhappy with some of the points brought out by Miss Mara, particularly where she takes issue with the charlatans who each year, with little or no qualifications other than "mirror and barre" prey upon unsuspecting parents and their offspring under the guise of "ballet teachers". Herewith is an excerpt from the chapter titled "The Importance of Selecting the Proper Teacher": ". . . the talent of thousands of young people is ruined annually by bad teaching and, worse than this, physical damage is done to thousands through ignorance on the part of teachers of incorrect teaching procedures", or this from "The Technique of Ballet": "Only a crassly ignorant 'teacher' would consent to give a class which consists of twenty minutes of ballet, twenty minutes of tap and twenty minutes of acrobatics. Yet this type of instruction is found in the very commercial schools which prey upon an unsuspecting public."

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To the parent and serious student these two chapters alone are well worth the price of the book, for the author not only tells what to beware of in choosing a dance teacher, what is equally important she offers valuable advice on how to overcome these pitfalls.

In an interesting, easy-to-read style the author tells what to expect from a student's first years of dance school training until she graduates to a professional status.

There is also an excellent chapter slanted specifically to boys. Writes the author: "One

DANCE TEACHERS GO ON STRIKE

SIDNEY—July 23,Passers-by stopped and stared as more than 500 pupils and 25 jobless dance teachers carrying placards declaring: "We have been locked out without judgement," recently formed a picket line outside Arthur Murray's Sydney dance studio.

The teachers, members of the Miscellaneous Workers' Union, went on strike following their dismissal when their employers and the union failed to reach agreement on wage claims.

The strikers are claiming reinstatement at the studio and equal pay for men and women instructors, with a minimum wage of £20 for a 30-hour week.

Earlier, the dance teachers and union officials had marched through city streets to the studios and staged a six-hour shoes-off, sit-down strike.

The dispute began when the manager of Arthur Murray's George Street Studio (Mr. Ervin Christen) was told by a union official that the Union had expanded its constitution to include dancing teachers.

The next morning when the teachers arrived for work at the studio they found the lock on the front door had been changed and they could not get in.

Neither could 50 students who had booked lessons for that day.

Mr. Christen, however, denied that the instructors were locked-out.

He claimed that the studio had been closed for two days for a "rejuvenation policy."

The new policy demanded that teachers be less "sloppy" about their work and should "give twice as much service to their pupils".

Following conferences, the protesting unionists were sacked with one week's pay in lieu of notice.

Meanwhile, students have said that they would not return for lessons unless their former instructors were reinstated.

from BERNARD MILLEN in Australia

Latest moves in the dispute are:

- An approach to the Airline Pilots' Association not to carry "imported" Arthur Murray instructors to Sydney from Melbourne or Brisbane.
- An appeal to airport employees to put a black band on the luggage of blackleg dance teachers.
- An invitation to Melbourne dancing teachers to join the Union.
- An announcement by the Union declaring the Arthur Murray Sydney studio black, and a call on 21,000 unionists and their families to observe the ban.
- The State Labour Council Dispute Committee to consider the claim for

---

has only to study the history of dance to realize that from earliest times the dance has been a masculine art", or, "The masculine man may express every grace when he dances, but he will not look feminine—he looks like a man and moves like a man". Miss Mara also covers the usually taboo subject of homosexuality as related to the male dancer.

Whether she is discussing what to expect as a ballet student, or a polished ballerina, Miss Mara writes with great sincerity as well as authority. Long before you have finished reading "So You Want To Be A Ballet Dancer" you will discover that the author is a dedicated person in the realm of dance.

The book contains many interesting photographs as well as a glossary of ballet terms. There is also a chapter on "The Evolution of Ballet" which makes fascinating reading for any dance minded person.

Whether or not you are a student of ballet, or the parent of such a student, a balletomane or dance teacher (regardless of the type of dance you teach) you owe it to yourself to read this book.

"So You Want To Be A Ballet Dancer" belongs in every dance studio in America, for this is a book that cannot help but raise the standards of the dance teaching profession.

— Gordon Keith

a minimum wage "toward the end of July."

(Reprinted from DANCE NEWS, London, England)

NEW STEPS IN AUSSIE DANCE STRIKE JUNIOR BALLET PRESENTS "DANCE CAPADES"

MELBOURNE—Aug. 6. The strike by Arthur Murray dancing instructors in Sydney may now spread to the firm's Melbourne and Brisbane studios.

The Sydney teachers involved in the strike have decided to seek the support of all the other instructors at Arthur Murray schools in Australia.

The dispute began when the teachers joined the Miscellaneous Workers' Union and were subsequently locked out and dismissed.

from BERNARD MILLEN

They are claiming a minimum matter instead of merely a State wage of £20 for a 30-hour week.

Latest move by the union was a visit to Arthur Murray's Melbourne studio to ask employees to join the M.W.U.

But when officials entered the studios, police were called. They escorted the unionists from the premises.

The unionists then asked the American Consul to intervene.

The Consul, however, claimed that, though the schools were American-based, they were subject to Australian regulations and the dispute therefore was not under his jurisdiction.

The Victorian State secretary of the Clothing Trades Union (Mr. D. R. MacSween) said that the action of the Murray management in eeking police aid was an affront to the trade union movement.

Meantime, the M.W.U. have enrolled six Victorian teachers as union members.

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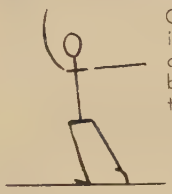
JAY DANCE NOTATION



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This now makes the Sydney dispute a Federal or National matter instead of merely a State affair.

The six new members are teachers at the Imperial Dancing School, Collins St., Melbourne.

The principal, iss Norma Perugia, told "Dance News": "I believe my staff should have proper wages and conditions. I will abide by the Federal award."

Latest union moves on the issue include:

- A request to the New South Wales executive council of the M.W.U. to declare the Arthur Murray studios "black" and out of bounds to all union members.

- An appeal to the A.C.T.U. congress in Melbourne in August to sup-

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Through an error in makeup, last month's cover couple, James and Olive Cullip, international ballroom champions, were not identified. (See above photo)

Incidentally, why some enterprising booking agency hasn't already signed this exhibition team to an ironclad contract is somewhat difficult to understand. In an era saturated with rock and roll, belly dancers and cacophonous noises that all too often pass for music, the Cullips with the smart, sophisticated dance style of the champions they are, would not only be a welcome relief, they couldn't help being a sensation on the class "a" hotel and night club circuit. If you've ever seen them in action, you know what I mean.

— B.H.

---

port the ban.

- A call to the Federal and State Industrial Courts to grant industrial protection to dancing teachers pending the award of a basic wage.

- An approach to the Minister for Labour and Industry to appoint a committee to investigate the ballroom industry in New South Wales.

(Reprinted from DANCE NEWS, London, England)

Teachers' and Students' section

NEWS BRIEFS•••

CHICAGO
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• The Dancing Cavalcade, Inc. has moved to its new quarters in Albuquerque, New Mexico. This organization sponsors "The Sweethearts Ball and the National Ballroom Dancers and Teachers Association.

• Appearing with the Lorraine Regional Dance Group of Lemay, Mo., during August were: Carol Bruner, Patsy Abel, Janet Herbert, Delores & Rosemarie Mana, Marcia Heys and Carol Malle.

• The Kobelt Sisters (Karla & Klaudia) are now touring in the National Company of "My Fair Lady". The girls studied dancing at the Mason-Kahn Studios in San Francisco and acrobatics with Rozanas.

• Another Mason-Kahn student, Bill Starr was picked from "Music Man" for an audition in the New York play, "Ah Wilderness". Bill is 19 and will have a speaking as well as a dancing part in this production.

• The 12th American Dance Festival was held August 13-16 at Palmer Auditorium, Connecticut College, New London, Conn.

• Thelma Oliver, famous Afro-ballet and jazz dancer who scored a hit at the 1959 International Folk Dance Festival in the Philharmonic Auditorium and in Jeni Legon's "Caribbean Fiesta" revue in the Wilshire-Ebell Theater, has been signed to join Yma Sumac and her troupe for a South American tour during the summer of 1960, booked by Moises Vivanco and the William Morris agency.

• Following dates in Rio de Janerio, Montevideo and Buenos Aires, the Sumac company will play Moscow, Leningrad, Kiev and elsewhere in Soviet Russia at the invitation of Yuri Fantalov, cultural director of the Bolshoi Theater.

• Miss Oliver is the daughter of the late "Cappy" Oliver, first trumpeter with the Lionel Hampton Orchestra.
• She has been coached by Al Gilbert, Rudy Richard, Archie Savage, Victor Upshaw and Jimmy Fields in rhythm dances, by Eva Russo, for ballet, by Edith Davis, in vocal numbers, and by Irving Ashby, for guitar accompaniment.

• Haitian folklore officials recently

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awarded her the Lavinia Williams Scholarship for four weeks research of voodoo ceremonials in Port-au-Prince.

• While there she will be guest soloist in open-air dance concerts at the Theater de Verdue.

• Alberto Torrientes, noted Cuban choreographer, will feature her in his new "Tropicana" revue in Havana for the American Society of Travel Agents convention October 17 through 25.

(Los Angeles Examiner)

SCHENECTADY DANCE TEACHER HONORED BY BALLET ACADEMY

The National Academy of Ballet, one of the country's foremost dance educators' organizations, has awarded its certificate of Advanced Teacher to Phyllis Marmein, head of the New School of Ballet in Schenectady, N.Y., it was announced by Thalia Mara, Academy president.

The award to Miss Marmein came at the close of the Academy's annual conference and summer teacher training school in New York City. Teachers from 25 states as well as from several foreign countries attended the six-weeks' sessions.

In addition to directing her ballet school in Schenectady, Miss Marmein has been associated for a number of years with the Schenectady Civic Ballet Company.

Purpose of the National Academy of Ballet is to establish higher teaching standards by means of a planned syllabus which sets the norm for teachers and students. Membership in the Academy is limited to those passing a series of rigid examinations.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Gordon Keith, 376 Almaden Avenue, San Jose 10, California.
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(Signed) GORDON KEITH, Publisher.

Sworn to and subscribed before me this 14th day of September, 1959.

(Signed) ELMER K. COOKSEY, Notary Public.

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— Ansel Kickbush

Our Readers Write

Dear . . .

I read through the May, June, and July-August issues sometime ago. It was interesting to read the piece on self-improvement in May. It was good to read more about the Bolshoi Ballet, which played to big audiences in Los Angeles in May, although there were about 1,000 or more empty seats the Thursday matinee I attended of "Romeo and Juliet." It was interesting to hear Gene Kelly's comments on them and other things when he and Fred Astaire were on television several weeks ago.

The Bill Hooks reviews of New York dance events were excellent as usual. And I always enjoy reading the answers in **Information Desk** each month. They are so rational and realistic. This is the first of your articles I've read with your by-line. I feel that in the series of three pieces you stated the case well for joining a dance teachers' organization. It was interesting to see what kind of work J. Marks has taken. I hadn't realized that he was engaged in dance work firsthand.

The leading article in the June issue gives evidence of a good deal of leg-work. I suppose that it is possible that someone's name could be Princine M. Calitri, but my first impression was that it might be a pseudonym.

The piece on talking one's way to the top offers sound advice. I know of some people who, when speaking in public, pronounce their words almost in syllables — so distinct are they.

While Bob Miller's comments on the Bolshoi Ballet's New York performances show insight, I feel that he judged it in terms only of what we're accustomed to over here. It made Ted Shawn mad when I quoted in the piece on him several years ago the John Martin remark that his flamenco dancing was pedestrian. He claimed that Martin is capable of judging a dance only in terms of his own limitations—not for what it is in itself. Whether or not this is true, I had the feeling that Bob Miller's comment in the June Dance Digest that the costumes and choreography of the Bolshoi were of the past century was really nothing to hold against the group. I have seen Sadler's Wells, New York City Ballet, and the American Ballet Theater — all eminent groups, but their dancers are not comparable in my judgment to the Bolshoi group. Each dancer is a star in his own right in the Bolshoi group. It can't be said of the others, I think.

I think that it's magnanimous of you to mention magazines such as Dance News and Dance Perspectives in the pages of Dance Digest. There appears to be no professional jealousy.

I thought the devil cartoon on page 32 most amusing. It was interesting to read the comments of the sports editor of the Long Beach Press-Telegram. I had not thought before of dancers' being athletes, but they must be. Fred Astaire said on television the other night that Gene Kelly, who only weighs about 150, carried Ed Sullivan around at a party. I'm confident that he never could have done it as a result of sitting at a typewriter all day.

The piece on telephones was worth reading. And Lyn Dellis' little rhymes are always right to the point. The Earl Danton review was well done.

Editor's Note: The writer of the foregoing letter is a well known contributor to a number of national magazines. He is also well versed on the subject of dance. Although written informally to a staff member, the editors felt the writer's observations and comments of sufficient interest to warrant reprinting. We have, however, withheld his name.

Dear Editor:

I felt I must write a word of praise about "Dance Digest." The wonderful source of information it offers the dance teacher, as well as the dance minded.

In the past, with such a busy teaching schedule, I only had time to glance through "Dance Digest." The past two weeks, while recovering from a (of all things) major leg operation, I read the three latest issues cover-to-cover. Believe me, no more glancing.

Regarding the article: "Dance Lessons"; An Investment in Your Child's Future." I can not agree with Neal Stan-

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS

Seated — left to right. Betty Mae Harris, 3rd Vice-President; Ruth Valiquette, 2nd Vice-President; Elisa Stigler, Principal; Adele Artinian, President; Edna Christensen, Sec. Treas.; Marie Buczkowski, 1st Vice-President; Catherine Cromwell, Bd. Directors.
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Convention was well attended—many new faces this year—Canada, Mass., Conn., New York, California, Texas, Florida, Pa., New Jersey, etc. The Exhibitor's Party was the highlight of the week for fun galore. The Danny Hoctor-Bob Kimble number on the program—an Exhibitor number won the applause for its hilarity.
The entire week was crammed with good work—and teachers were loud in their praise that this had been the best convention ever.

— Edna Christensen

---

ton's one paragraph — "Selecting The Type of Dance Training." I feel every **young** child **would not** do better by specializing. They should have the opportunity of a combination lesson. Example: (Tap, Ballet, Limbering). Only after this should they specialize in the type dance they love and are best suited. Do not our doctors study general medicine? Later if desired, they become specialists. Our youngsters entering school have a variety of subjects, and only after they progress through grade school are they capable of selecting special subjects of interest to them which will be a deciding factor in their future.

As I lie in my hospital bed and look at my dresser laden with flowers, gifts and cards, I see not presents but friends, and among them is "Dance Digest," this too, has been a wonderful friend to me as a dance teacher.

Most sincerely,
Mary Hewitt

San Mateo, Calif.

Thank you for your constructive criticism, also for your generous bouquets re: Dance Digest. We are indeed sorry to learn of your leg operation and sincerely wish you a speedy recovery.

— The Editors

Ziceva Ballet School Has 25th Anniversary

By BARBARA BLADEN

Mme. Olga Ziceva, in celebration of her school's Silver anniversary, will be host to Dance Masters of California at their post-convention meeting which will be held at the Ziceva Ballet school tomorrow. She is rightfully proud of her teaching career and as founder of a school that now teaches the children of pupils she had during her early years here. With the love and devotion of a lifetime spent in dancing and studying with the most illustrious personalities in the ballet world, she recalled to me her experiences as a young ballerina.

Born and educated in Moscow, Mme. Ziceva studied at the Imperial Ballet school with Chudinoff. In 1916 her family came to the United States to visit relatives in Cleveland, Ohio. Within months she was dancing with the famous Les Saisons de Ballet Russe.

The company, which featured Theodore Kosloff and his wife, prima ballerina Alexandra Baldina, was making its first American tour under the guidance of promoter Morris Gest. Still in her teens, speaking only French and Russian, she stayed with the international group for two seasons.

During the war years she appeared at the Winter Garden in a revue where she flew down from the balcony attired as an American flag. These were lean years, there were many dancers, few jobs and New York was a big place for a young girl who barely spoke English. The following years were occupied in touring the Orpheum circuit with Gertrude Hoffman, solo appearances with the Greenwich Follies and the principle role in John Murray Anderson's "The Girl in the Cameo." Her dancing studies never ceased and for recreation she attended art classes in Minneapolis and at the Art Institute in Chicago. It was here during her season with the Chicago Civic Ballet company when director Adolph Bolm took parts of the repertory into vaudeville houses for four shows a day that her kneecap was first injured.

Many dancers and artists were flocking to Hollywood for movie work and Mme. Ziceva, recuperating from a knee operation became associated with

the Russian-American Art club. Located in an old house off Hollywood boulevard it became a well-known colony of actors, singers, and dancers where its theater restaurant featured one show a week; a showcase of talent, which was scouted by movie studios. Gregory Ratoff, Mischa Auer and Serge Temoff were a part of this activity and soon Adolph Bolm came from Chicago to teach dancing.

In 1933 the first ballet was produced in the Hollywood Bowl and Dimitri Romanoff was Mme. Ziceva's dancing partner. Besides taking over Bolm's classes, she appeared in many movies but in 1934 she left for a much needed rest in San Mateo.

Valentina Vernon, the friend she had come to visit, had owned the Russian Tea room in San Francisco and now ran Markgraf Manor on Third avenue. With little persuasion she decided to settle here and her first recital was an introductory dance-tea given at the San Mateo Women's club. Her good friend Serge Temoff was appearing in Max Reinhardt's San Francisco production of "A Midsummer Night's Dream" and together with her former pupil Beverly Masterman and pianist, Leslie Grow, Mme. Ziceva made herself known to a growing community.

From a rented hall in the Knights of Columbus building on Baldwin avenue, to the downstairs recreation room of the Casa Robles apartments on Fourth avenue, to an empty store on B street, her fame spread up and down the Peninsula. The spacious studios above the Thrifty Drug store at 333 B street, is managed by her husband Basil Frobisher. She now employs two regular and two assistant teachers besides herself with an enrollment of 450 students a week.

A lifetime devoted to the art of dancing and the principles of good teaching has earned for Mme. Olga Ziceva the honored position of West Coast representative of the National Academy of Ballet, past president and now director and ballet adviser of Dance Masters of California and America. Her articles on ballet techniques are often found in Dance Magazine.

CORRECTION: Although both Mme. Ziceva and Dimitri Romanoff danced in the Hollywood Bowl productions, they were not partners. Mme. Ziceva is a Fellow member in the National Academy of Ballet.

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Allyne Harris, one of the principal dancers of the Dance Concert & Junior Ballet Co. of Elmira, and Corning, New York. Miss Harris appeared in Richard Strauss Ballet "Schldgabers".

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Charley Baker, Past President of Associated Dance Teachers of Southern California, presents telegram to Judith Sproule from Mayor James P. Cokinos which read: "On behalf of the people of Beaumont, as Mayor, I would like to tell you how proud we are for the signal honor bestowed upon you in being chosen a faculty member of the DMA Convention in Los Angeles. Beaumont has always recognized you for your outstanding talents and leadership in your profession and we are very happy on this occasion. As Mayor and personally, I would like to thank you for your great contribution and sincere efforts in advancing the cultural betterment of this area. You have our best wishes and we are confident of your continued success and know your teaching will be of great benefit to the members assembled. (Signed) Jimmie P. Cokinos, Mayor of Beaumont, Texas.
Left to right: Charley Baker, Past President ADTSC, G. Keith, Ray Leslie, President ADTSC, Judith Sproule, faculty member and assistant, Bonnie Sohlinger.
—Ansel Kickbush Photo

LAZOWSKI DANCERS PERFORM ON ABC-TV

Eight members of the LAZOWSKI DANCERS performed August 19 in ABC-TV's "Music for a Summer Night," a program of music and dance entitled "The Music of Russia".

Headed by its artistic director Yurek Lazowski, the dancers were:

GOPAK (Folk Dance) —
music by Moussorgsky

DANCE OF THE IVANS —
from the ballet "Sleeping Beauty"
music by Tchaikovsky
choreographed by Mr. Lazowski

A COMIC RUSSION DANCE —
(Romeo and Juliet in Russian style)

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DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

Dance Masters of America, Oklahoma Chapter held a Material Session Sept. 13, at the Biltmore Hotel, in Oklahoma City. The faculty included: Mr. & Mrs. John Moore, Ballroom; Francis Bleeker, Ballet; Cathrine Neff, Tap; Betty Harris, Modern Jazz; Coming Event: The 3rd Dance Masters of America State Convention March 1960.

DANCE MASTERS of CALIFORNIA DMA CLUB 13 held an All-Day Convention Review on Sept. 13 at the Ziceva Studio in San Mateo. Faculty members included: Vernon Russell, Tap; Richard Gibson and Robert Hanlin, Ballet (courtesy of Ziceva Ballet Studio); Carol Mack, Modern Jazz; Rose Ann Sayler, Hula; Gladys Blankenship, International Style Ballroom; Francis Hatch Park, Rock and Roll, Charley Baker (guest teacher) Cha Cha and Imogene Woodruff, Mambo and Rumba.

DANCE TEACHERS' CLUB OF CONNCTICUT DMA Affiliate No. 18 held an OPEN SESSION Sept. 27 at the Knights of Columbus Hall in Hartford. The faculty included: Virginia Williams, Ballet Barre combinations; Skip Randall, Tap Stylist; David Harris, Foundation Modern Jazz & Modern Jazz routine; Val Escott, Cha Cha, Jitterbug & Mixers. Officers and Directors are: Lillian Sjovall, President, Dolores Parisi, 1st V.P., Lillian Zamayduk, 2nd V.P., Doris Gibbons, Sec.-Treas., and Isabel Roberts, Assist. Sec. Directors: Marcia Cadrain, Constance Guetens, Lois Megin and Ann K. Pimm, Past President.

C.C.A. 1959 SEMINAR

The Cecchetti Council of America held it's annual Seminar in Detroit at the Park Shelton Hotel, July 11-15. Members and non-member teachers of ballet were in attendance from New Mexico, Oklahoma, California, Texas, Illinois, Ohio, Wisconsin, Michigan, Virginia, and Washington.

Peggy Van Praagh, formerly Assistant Director, Producer and Ballet Mistress of the Sadler's Wells Theatre Ballet, and now a Teacher at the Royal School of Repertiteur to the Royal Ballets at Covent Gardens, London, presented the revised syllabi of the Cecchetti Graded work for examinations as compiled by the Cecchetti Branch of the Imperial Society of Dancing, London, England. The advanced syllabi was given to the Board by Miss Van Praagh.

During the pre-convention period, a number of C.C.A. members passed with honors, their Elementary Teachers' Examination of Miss Van Praagh, who is senior examiner of the Imperial Society, Cecchetti Branch did the examining.

Ann Hutchinson, who taught at the Seminar, is on the faculty of the School of the American Ballet, the Juilliard School of Music and the High School of Performing Arts in New York, specializing in the integration of the teaching of ballet and Labanotation.

Fernand Nault of the American Ballet Center and former balletmaster and member of the National Ballet Theater Company, taught variations and technique. Mr. Felix Sadoski, choreographer for "Polka-Gr-Round" T.V. Show, taught his original character dances.

Miss Virgiline Simmons taught children's dances at the Pre-Grade I stage. Betty Bandyk, Rose Marie Floyd, and Mary Ellen Cooper, all of Detroit, and Marjorie Russell Randazzo of Ypsilanti, Michigan and all members of the General Board, taught the junior members.

Nancy Roth is a student of the Magna Baptiste Studio in San Francisco.

A get acquainted tea was given the first evening of the seminar. Members were entertained later in the week by the Detroit City Ballet. Marjorie Hassard, president of the C.C.A. is also president of the Board of the Detroit City Ballet. Four of the Cecchetti Council Board are on the Artistic Board of the Detroit City Ballet, namely Marjorie Hassard, chairman, Leona Lucas, Chula Morrow and Gertrude Edwards Jory and Enid Ricardeau.

Miss Van Praagh is being sent by the Executive Board of the Council to the West Coast to present the revisions of the graded work which is being adopted by the Council. She will also teach at the West Coast Seminar being held at the Ambassador Hotel, Los Angeles, California, September 1-3.

Jane Carol Miller, Sylvia Hammer, and Gertrude Jory will teach and give examinations at the Texas Semi-

Officers of the Hui Kumu Hulao Hawaii (The Hula Teachers' Club). Standing left to right: Pearl Keawe, Rose Joshua, Leilani Alma, Caroline Tuck and Kuulei Stebbard. Seated left to right: Maiki Aiu, Henry Pa (President), Lahoma Tcuk, and Joan Lindsey.

nar August 16-18 at Statler Hilton in Dallas.

Following are the Officers of the Cecchetti Council of America. President, Marjorie Hassard; Past President, Virgiline Simmons; First V.P. and membership chairman, Leona Lucas; Second V.P., Theodore Smith; Third V.P., Phyllis Peterson Thorne; Recording Secretary, Enid Ricardeau; Corresponding Secretary and Principal, Jane Carol Miller; Treasurer, Sylvia Hamer; Registrar, Gertrude Edwards Jory; Librarian, Chula Morrow; Public Relations, Jack Bickle; West Coast Representative, Olga Fricker; General Board Chairman, Mary Ellen Cooper; and Junior Branch Chairman, Betty Bandyk.

• Mme. Halina, Artiets-Director of the Dance Concert and Junior Ballet Company of Elmira and Corning, N. Y., introduced its Junior Group in June at the annual "Dance Capades". The Junior Ballet was presented in Richard Strauss' Ballet "Schlagobers" with original choreography by Mme. Halina. The Concert Group was featured in "The Sleeping Beauty" Act III, Aurora's Wedding, with Choreography by Constance Reynolds and Mme. Halina. The Company will present a program late this fall in Elmira and Corning, and in February it will appear at Mansfield State Teachers' College at Mansfield, Pa., in one of their concert series. Eddie Roberts, who taught master classes for the Company last spring is now working on a special Ballet for the Company's presentation in late spring.

HAIR *facts and fancies . . .*

(OFF-BEAT)

Dance student or temptress? Girl-next-door or gay sophisticate? How do you vent your many-sided moods? By changing the tune you hum . . . the clothes you're wearing . . . or maybe you re-do your hair style? If you use your head for self-expression, you're following a precedent as old as the human race. Through the centuries, hair has enhanced the face, protected the pate, proclaimed the personality . . . and more.

Men and women often have signalled their marital, social and financial ratings by the way they wore their hair. Indian maidens changed their coiffures as they passed from girlhood to squawhood to motherhood. In ancient Athens, young men clipped their curls to announce their coming of age; while a bobbed female head of that period indicated said female was a recent bride.

But cropped noggins spelled disgrace to the Germanic tribes. They cut the hair of faithless wives, dishonest men, and defeated enemies —then were barbered in turn by the conquering Romans. Their captured strands of light hair furnished blonde wigs for the Romans' brunette girl-friends.

Hairstyles also served as a handy index to "Who's Who". An Englishman living in 1689 could recognize girl-friend or inferior by the length of their locks. Noblemen wore long-hairs or big-wigs, whereas the tradesmen wore cropped heads.

Frenchmen, however, were more likely to complain that Les Girls had too many curls. The bluer the lady's blood, the higher she piled her hair. The loudest complaints against his trend came from the milliners, because the complex coiffures left no room for hats.

But the most explosive critics of the hair-brained femmes were the short-haired revolutionaries, to whom mountainous manes of hair symbolized all the wasteful idleness of royalty. Many high-styled heads rolled in the Revolution. The postwar hairdo was simple, sensible . . . and short lived. No mere revolution could scare the women out of primping their hair.

And small wonder. Oldtime curling implements were far more frightening than any weapons of war. The weird shapes would have curled the hair of Edgar Allen Poe — had he been willing to entrust it to the devices resembling barbecue hand grills, garden rakes and nutcrackers. But to help wind men around their fingers, women have wound their tresses around paper, rags, rubber, iron rods, hoops, cylinders . . . even today in some outer regions there are women who sleep on metal curlers every night.

Early permanents were primitive sacrifices that took all day and frequently burned the victim. Smelling salts were standard equipment — but Miladys suffered gladly and paid a dollar a curl for a wooly, kinky "Persian Lamb type" head of hair that was not only unbecoming and ugly, but blatantly obvious and unmanageable looking.

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KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

NOTE: For the next few issues Dance Digest will run a series of standard steps used in the International Style of Ballroom dancing for the benefit of those who aren't familiar with this increasingly popular style of dancing.

The series will be followed by an International Waltz Formation Routine which will incorporate the various steps previously run.

This popular series will be conducted as usual by the West Coast favorites, Thomas and Rogers.

— The Editors

DOUBLE REVERSE SPIN AND CONTRA CHECK

Movement	Direction	Rhythm
Double Reverse Spin		
1. L.F. fwd. (turning to L.)	L.O.D.	1
2. R.F. (to the side)	Across and backing	
Continue turning on ball of	L.O.D.	2
R.F. and close L.F. to R.F.	Still turning	and
3. Continue to turn to face L.O.D.		3

NOW FOLLOW WITH CONTRA CHECK

Contra Check		
4. L.F. fwd. (slightly across body with body overturning to L. — relax knee slightly)	D.W.	1
5. Transfer weight back to R.F.	D.W.	2
6. Close L.F. to R.F.	D.W.	3
**There are several endings to the contra check but the one given above is for purposes of simplicity.		

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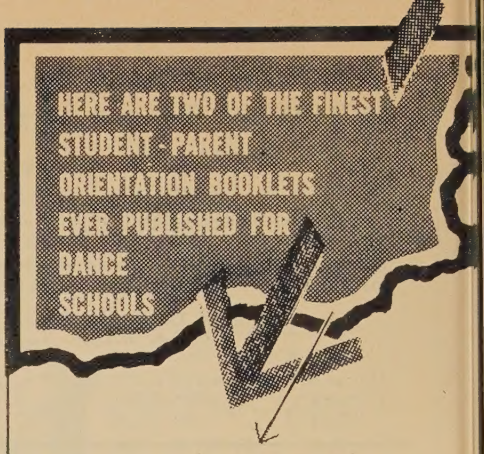

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